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To know Toronto "become

Convincing re. Dancer

Ownership of Picture

Art is the the

way possible of

telling with -

compare



Crutcher is not fault-finding  
Peculiarities with faults -  
imperfect feather removed from  
body of owl.

Ranking with other students  
measured by one standard  
<sup>to be told</sup> All is well is most discouraging to the  
one who has a noble ideal  
He knows this is not true  
A man's reach should exceed his grasp  
Crutcher shows if his reaching has been a  
blinded admiration - founded  
on insight "





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# "Why Shakespeare Appeals to Actor and Audience"

*Opinions from Many Living Shakespearian Players*

SOOTHSAYERS predict a "revival of Shakespeare," as though restoratives were about to be applied; it may be worth while therefore to see just how comatose Shakespeare really is. Hard-working and, in the main, conscientious authorities who make their living by writing about the stage, sometimes create the impression that the public is crying for Shakespeare and that managers will not respond to the cry. At least, they maintain that the managers could make the public cry for Shakespeare by reviving him—if only they would.

The managers say that the public will stand just so much Shakespeare and no more; that there are just so many people in every community who will go to see Shakespeare, and that when they have seen it, the show must move on.

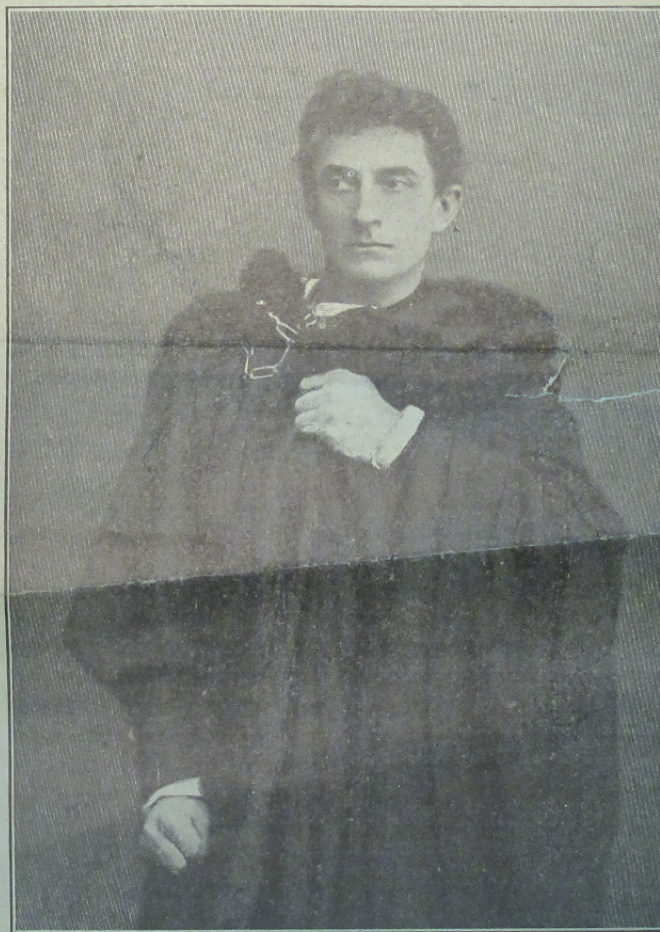
Box-office receipts are convincing—to managers.

Nevertheless there is always Shakespeare and rumors of Shakespeare in the dramatic world—but nothing that has been called a "revival" since Booth and Barrett. Strange that the period of those two remarkable actors—a Shakespearian period if there ever was one in America—closed with a "revival."

Should some one collect statistics of the actual number of performances of Shakespeare given in this country, it would be illuminating.

The remarkable thing is, not that there is talk about Shakespeare, but that Shakespeare

still continues to appeal to actors and to audiences throughout the changing conditions of the stage. It can not be said truthfully that Shakespeare has become the academic fetish of a cultured few. Hard-working stock companies of minor players continue to present Shakespeare to audiences whose taste in theatrical matters is quite primitive. Such, for example, was the company maintained by Mr. Henry V. Donnelly until the end of last season, at his Murray Hill Theater, New York.



Forbes Robertson as Hamlet

A more recent example is the performance of "Romeo and Juliet" last November at the New American Stock Theater, Chicago, in the 10-20-30 house, which was crowded the entire week.

Examples could easily be multiplied to show that Shakespeare continues to appeal to all classes of actors and audiences—and even managers.



weight into ~~methods~~<sup>the</sup>  
fundamental needs of the  
student

The Teacher must have the  
power to see what a  
woman ought to be as well  
as what she is -

must have weight into  
methods which are in  
accordance with nature's  
fundamental modes

stimulate the student out  
of actual condition into  
lines of nature's ideal selection  
This is criticism



When Cordelia hears her father, an  
wretched old man, ask her  
how she loves him she cannot make  
up her mind to follow the  
flattering protestations of her sisters  
lead and buy herself a dowry.  
He disobeys him. And he is away,  
and she keeps silence.

But when she afterwards finds him  
abandoned and mad, goes  
her knees before him with touching  
emotion — maternal instinct  
maternal in all of Shakespeare  
O you kind gods —

Once this great heart  
If in fact Shakespeare counts as  
a heroic character such as Cordelia  
of Volunian the mother of Cordelia  
he will explain by passion what  
other dramatists the French playwright  
would have explained by logic  
working the unperceived suggestion  
of Shakespeare has left to trace in all



The creatures whom he has made -





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